



Dim Mak

*"Secrets of the
PK DEATH Punch"*



By Doctor Zodiac

DIM MAK

PK PUNCH-FIELD

By DOCTOR ZODIAC

::Doctor Zodiac Productions::

www.ZodiacEffect.com

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Dim mak: *PK Field & PK Punch*

In martial arts, there exists an art known as Dim mak. Dim mak (death touch) is an ancient martial art that can cause death with a mere touch. Ten years ago the death touch was demonstrated for me by master Hop Kido and Jeet Kun Do instructor Horioshi Ishikawa. In its simplest form, the death touch can cause dizziness and a faint pulse. But, in the hands of the trained assassins of the world, the touch will cause a victims heart to stop and possibly even explode. This touch if not reversed within 1 minute will cause death!

Dim mak was believed to be the cause of death of master instructor and founder of Jeet Kun Do, Bruce Lee. Amongst the martial arts community, secrets are essential, and Bruce Lee was openly demonstrating these techniques for the general television and movie going public. The elite masters of the martial arts community were outraged! When Bruce started teaching dangerous new martial arts known as Jeet Kun Do to the non oriental students of the inner cities, they saw this as the final straw!

According to legend, an oriental assassin and master of Dim mak was called in to handle the Bruce Lee situation. This Japanese born assailant was shrouded in complete mystery. He never gave a name, he was only known as the 黄道帯のキラー, or the "Zodiac Assassin". The "Zodiac Assassin" knew he was good, but even such an elite assassin could not get close enough to Master Lee without exposing and possibly compromising his mission. So the assassin worked for a full year constructing a new Dim mak kata, or move. Relying heavily on psychokinetic energies and chi, this Dim mak blow could inflict death with a mere gesture.

On July 20th, 1973, the assailant met Master Lee in a martial arts studio. Not wanting to expose the plan, the assailant stood in the back ground shadows sparring. Bruce having heard rumors of the old masters wanting him dead noted the strange addition to his studio. Bruce approached him and the rest is speculation. Witnesses claim that the assailant never touched Master Lee, but did make a quick jabbing gesture, that "looked like the pecking of a crane," at Bruce's forehead. All that can officially be recorded is that a half an hour later Bruce Lee died at a friend's home.

The ancient masters of the martial arts were very powerful men, and had the local magistrate, police officials, and government silenced. The official cause of death was a brain aneurysm in the cerebral edema. To this day there is no sufficient explanation of why such a physically fit master of martial arts should have died at the young age of 32. The real cause of death, you decide...

Effect:

After a brief lecture on the connection between P.K, the powers of the mind, and martial arts the performer introduces a new PK form known as Dim mak, the death field. Instructing a member from the audience, with medical training, to take his pulse, the performer jabs a pressure point in his own neck and stops his pulse. After concentrating and reinitiating the blood flow, the pulse comes back.

Now proving the mind body connection, the performer asks for the assistance of a brave audience member of good physical health. Once again the pulse is taken. The spectator is instructed to relax and let go. Using PK and Dim mak (The death touch), the spectator begins to feel various body parts going numb and

eventually, demonstrating the performer's death field, the pulse also completely stops! The spectator is in a state of near death. With only 45 seconds to revive the spectator before complete brain death, the performer starts the spectator's heart again. The pulse rate is verified to be normal once again.

Feeling a connection between the performer and the spectator, the spectator is asked if he saw anyone on the other side: "Perhaps a friend or loved one who has recently passed." A burning sensation is felt on the performer's arm. The initials of the past on loved one are ghostly written (burned?) into the performer's arm. The performer then begins describing some characteristics of the loved one and then reveals their full name.

History:

The ability to stop one's pulse is a staple of modern bizarre magick. There have been stories of Yogis and Fakirs stopping their pulses for many decades. The basic method for stopping one's own pulse is usually to block the artery of the arm by squeezing a rubber ball wedged inside the armpit against the arms artery. This causes the illusion of that the pulse has stopped. There are also many other methods, too many in fact to note here in this manuscript, but one stands out.

Mr. Luke Jermy has engineered a devious method for stopping both your own and another individual's pulse. This method utilizes pure psychology and suggestion. Many have stated that it is not sure fire. Until I met Luke, I have to admit that I fell into this very category. Luke himself claims that there are some tough crowds so you need to always have an out. His current success rate is 100%! That's amazing! When you see Mr. Jermy perform this

effect, it is pure elegance. It becomes an art form that we all should strive for. I had the pleasure of seeing Luke perform this at a lecture and once again inside of a crowded local restaurant/lounge. Both times it killed!

It was this effect that tantalized my mind. I was consistently hitting, but I wondered if the hit ratio was due to a "playing along" like scenario that hypnotists get. I am a perfectionist and wanted to find a sure fire method that would work on everybody, anywhere, and at anytime.

The following is what I have had the pleasure of discovering...

Method:

First point and the basis of the whole routine is the pulse stopping. The pulse stopping is achieved through an ancient method of getting the "pulse taker" (p.t.) to lose the pulse. This is achieved through several devious techniques I will outline now.

BASIC METHODOLOGY-

The secret that makes Dim Mak unique...

Start the demonstration with the pulse takers forearm tensed and subsequent fist clenched tightly. Use the pulse takers left hand to find the pulse in a position which is higher up on the forearm rather than the wrists where the pulse is normally taken. When the time for the pulse to stop comes, have the arm and clenched fist loosened. The loosening of the forearm and fist causes the pulse to move minutely and thus the pulse is lost. The addition of a physical tapping (and verbal cueing of STOP!) also cause the pulse to disappear because of a slight jarring of the arm that helps to

facilitate the minute relocation of the pulse takers fingers effectively losing the pulse. Also by performing a pseudo-hypnotic suggestion that the body is drifting off and getting heavier, also facilitates the arms pulse to shift as the individual is drifting off. All of these subtleties cause the illusion of the heart/pulse completely stopping.

Stopping the pulse-

In depth psychology!

- **Subtlety I-** Whether you are stopping your own or another's pulse, make sure the hand in which the pulse is taken on is clenched tightly at the beginning of the routine. As the routine continues, the natural releasing of the strength at which the hand is clenched diminishes, which is essential because this causes a slight and undetectable shifting of the arm and thus causes the pulse location to shift arm positions slightly.
- **Subtlety II-** When taking a pulse get the p.t. to use their non dominant hand, i.e. if a pulse taker is right handed have them use their left hand to take the pulse with. NEVER make a big deal of this, and asking overtly should be out of the question. If you can't figure out without asking if the p.t. is right or left handed, simply assume they are right handed and ask them to use their left hand to take the pulse. As time progresses the natural inclination is to relieve pressure on the pulse point and thus by lose it. By using the non dominant hand it helps for the pulse to be lost at a quicker and timely rate.
- **Subtlety III-** Have the pulse taken higher up on the arm about two to three inches from where the pulse is normally taken. At this point the pulse is significantly weaker and serves for a better area in which to lose one's pulse (*Help I*

lost my friend's pulse, I know it was around here a minute ago!).

- **Subtlety IV-** Have the pulse taker mime the pulse rate with their dominant hand. This serves as a visual cue for the audience and also helps to cause movement that can aid in losing the pulse. I saw Luke do this, but I have heard the methodology is a lot older than even Luke. I have been informed that it dates back to Tony Andruzzi.
- **Subtlety V-** You inform the spectator to go loose! As you instruct the spectator that their body is feeling numb and drifting off, you tell the spectator to release the clenching of their fist as their arm too is going numb. As this happens you use move onto the chest suggestions in which you state that their chest is growing heavier and in fact, their heart is slowing, slowing, and stopping. The timing is perfect between losing the pulse and the suggestion of the heart stopping (see script). I also grab the arm of the person whose pulse is being lost and say, NOW! The grabbing of the arm causes a slight jarring of the arm and thus serves to help shift the pulse again.
- **Subtlety VI-** When stopping your own pulse, you can ensure the losing of the pulse by twisting your forearm (where the pulse is being taken) slightly ½ an inch to your right. This causes the pulse to be shifted and effectively cause anyone who is taking your pulse, to lose said pulse. This also serves a dual purpose of establishing a rapport and belief that you can stop pulses/cause death at will which helps when you cause another's pulse to stop.

SUBTLETY REMEMBER: Those who play along get rewarded; those who don't are doomed to being stuck on stage with an angry audience staring at them!

Now that we have established the ground work for the routine, we can move onto the name revelation.

Name Revelation-

The name is revealed through a linguistic deception. You will read it in its entirety later on in this manuscript. The deception is establishing a belief that there's no way you could have known the name of the individual. "You never told me the name of this loved one, have you?" This of course doesn't mean you couldn't have gotten the name from a center tear or peek. In fact that's the secret.

It's pre show work. Before performing you approach the spectator and inform them that you will be performing an experiment of a sensitive nature. Ask them if they have had a loved one who has passed recently. Also make sure it is ok that you use them in a demonstration.

After this you use your favorite method of attaining the information covertly. I personally use a peek such as Acidus Novus, Banachek's close-up drawing duplication peek from his Psi-series, Shrink's invisible assistant, carbon impression device, or a center tear. The center tear can also cause ambiance especially if you burn the pieces of the tear.

The method of getting the initials on your forearm comes from an old method I saw first performed by a pseudo-haunting victim on a television program known as sightings from the early 90's. Its actual origins come from the book "Body Magic". You simply use your nail to lightly scratch the initials onto the top epidermis of skin. The guise for this "Nail Writing" is that of rolling up your sleeve. Keeping your arm raised will prevent the scratches from being seen prematurely. When you lower your arm and begin flexing the

muscles in your forearm, the letters will begin to eerily appear. Most people have seldom seen burns and scratches so it can pass as both, depending on your presentation.

The Script:

:: I WILL LEAVE THE DESCRIPTION OF WHAT WILL BE HAPPENING TO YOUR IMAGINATION, THE OPENING SECTION OF THIS BOOK ON DIM MAK WOULD MAKE A SUFFICIENT LECTURE! ::

“Is there anyone with medical training in the audience?
(Select a member from the audience) Would you mind joining me on stage?”

The ability to stop one’s pulse with a mere touch is an ancient martial arts technique. I intend on demonstrating an updated version of this for you tonight known only to a few select and dangerous individuals. Before we go any further, I am going to need you to make sure that I do have a pulse.”

:: Find the pulse location about 2 inches above wrist, and clench your fist effectively tightening your muscles. Have the pulse taker (p.t.) confirm and continue to take the pulse on that location. ::

“With your left hand reach over and feel my pulse as it continually surges. Please mimic the rhythm of my pulse with your right hand.

Now I am going to attempt something extremely dangerous. Please don’t try this at home. I need to find my Dim mak, pressure point, in my neck and jab it gently. THERE! Feel it slow. (Rotate arm a bit as in instructions) It should stop, NOW!”

:: ACT! Make it appear and seem as if your pulse has stopped. Lessen your breathing and appear to have labored facial expressions. ::

“WHOA! (Jump up out of your seat as if you just saw a prophecy) That’s strange. I felt a chill and a burning at the same time. (Shake it off.)

For the next demonstration, I need the assistance of another individual from the audience, someone of good health. You sir/ma’am will you join me on stage (Select the audience member who you have previously obtained the name of a deceased loved one from)?”

:: Feel for the pulse of your new assistant (p). Instruct (p) to clench their fist tightly. Also, have them close their eyes. ::

“Now please reach over with your left hand and feel (p’s) pulse and once again please mimic the rhythm of his pulse with your hand.

Now I present to you a form of death touch that uses no touch at all, it utilizes a PK death field. If I perform this correctly, your pulse will slow and could quite possibly vanish COMPLETELY! You will enter into a realm known as summer land in which the spirits dwell. A state of complete relaxation and suspended animation.

(P) I want you to feel a tingling in your legs. Can you feel it? They are becoming numb and drifting off, as is your head. It is becoming heavy and labored you are growing completely heavy and relaxed. Your breathing is lessening. You are slipping away. Now completely relax. Your arms and hands are relaxing, let go. Allow

your fists to loosen. Your chest too is growing heavy and labored. Your heart is stopping. NOW! Your pulse has stopped.

(P.T.) do you feel a pulse? No it has vanished hasn't it? You can let go of his arm now. Now (P) I want you to drift off to that "summer land" in which the spirits inhabit. Look around and see all the friends and loved ones in your mind's eye. Actually see them in your mind's imagination. Now you have about 15 seconds left before complete brain shut down. So I want you to come back to use breath deeper and open your eyes once again.

That was miraculous! Now I'm getting the impression that you we're thinking of one individual in particular weren't you? A loved one who passed on recently? A female? I believe she was also a close friend? She had a light brown dark blonde hair color? She was taken suddenly? I saw a vision earlier of this woman, when I stopped my own pulse."

:: Most of this is cold reading from the pre show name and possibly conversation we had prior to the show beginning. ::

(P) I'm going to try something unique. I want you to concentrate on her name and place your hand on my forearm (Roll up sleeve and "Nail Write" the initials as the forearm is raised in the air facing you.). See her. Feel her. Say the name over and over in your mind. OUCH! Look at what's written on my forearm. The Initials (Insert initials here) are burned in my arm. Was her name (Insert name here)?

May I please have a round of applause for my assistants..."

Subtleties in the Routine:

The largest subtlety in this routine that creates "real" magic is the ability of having the individual's body completely go limp and drift off. If anyone has practiced hypnosis, you will realize that having one's feel their extremities go numb and drift off creates a feeling of weightlessness in the individual. They in essence have an out of body experience. That's the power of the routine, the over all experience not a pulse stopping!

I left this out of the presentation because many will want to have a non-specific religious routine, but by adding a brief description of "summer land" the realm of the spirits and having the participant visualize all of this will help to set a mood and raise the over all effect from just a trick into an experience. Once the spectator "crosses over" or rather when the pulse stops, have them look around in their "mind's eye" and see the various warming sights included with "summer land". Have them see and experience all of their loved one's with one standing out. They should think of the loved one that they MOST recently were thinking of. This eliminates the possibility of them deviating from the one that you either received pre show or the one you received using the non pre show method supplied below!

You may find a difficult pulse taker who is gripping the pulse too tightly. A linguistic deception that I find that works is the following: "Please loosen your fingers from the pulse slightly. In the medical community it is known that if you hold on to something too strongly or for too long, you can actually feel your own pulse. We don't want to get a false positive. Your thumb actually has a pulse of it's own as well, so simply use your index and middle finger to feel the subjects pulse..." What we have achieved is a looser grip by eliminating the thumb and finger pressure.

Non-Pre Show method:

I know many of you hate pre show work, so why bother? Simply ask for the name of the past on loved one that they experienced in "summer land" and "Nail Write" the initials on your arm. It's still a GREAT and powerful routine, but now you have no pre show required. The choice is yours.

Another method of obtaining the name is to use the Dunninger ploy as described in Banachek's Psychological Subtleties and Luke Jermy's Coral Fang lecture notes. The basic effect involves a dual reality principle of "asking" for the vital information as the person is coming upon on stage under the cover of the applause. In essence you ask for an audience member who has recently lost a loved one. Have the individual stand. Have the audience give this persona large round of applause and as you ask the individual up on stage to help you, you ask them quietly: "what's the name of the individual who has passed on". You hear the name, the audience doesn't. Continue with the Dim mak spectator pulse stopping routine. Now when you reveal the scratch on the arm, the following dual reality exists.

1. To the individual who just experienced the "summer land" pulse stopping, the wonderment of how the scratches appear is created. It is a great effect that stands on it's own.
2. To the audience, the question of how the scratches appear is even greater because the dual reality exists in that they have no idea of how you could have known the name of the deceased loved one.

Even if the audience heard the whispers, which ahs never happened to me, but it is possibly I guess, the effect is still raised to the impossibility level by the scratches of the initials on the arm! Dunninger's ingenuity strikes once again!

Credits, thanks, dedication and references-

As often is the case, I have independently come up with the concepts inside this manuscript. Since there are only 4 techniques to stop a pulse, I feel there may be MANY instances of co-creating of methods, what "Dim mak" teaches is a full routine, and here in lies it's power! Many have methods that are similar, but none are exactly "Dim Mak".

4 methods of stopping one's pulse.

- *Loose the pulse through physical means.*
- *Block the pulse at an arterial point above the pulse point.*
- *Loose the pulse using psychology.*
- *Kill your spectator.*

I do have to credit the following people as their works have influenced and sparked the seed of creativity within my mind. I will however try to credit everyone where credit is due...

Patrick Kuffs- Thank you goes out to Mr. Patrick Kuffs for all his help through out the years. You have inspired me! Keep an eye out for Mind Stunts 2, and if you don't have Mind Stunts, run out and get it! www.psychomagie.com/

Luke Jermay- Of course Luke Jermay has to be credited for his great routine! Luke, you are a good man and even better performer. In the past I have said some less then flattering comments regarding his work, because I never understood it, as many of you might also have done. I would like to publicly apologize and say thanks for being one of the most cunning minds in mentalism! www.lukejermay.com

Banachek- He is the nicest performer on the planet and has influenced MANY of us! His peek on the Psi series DVD's is worth the price of the whole set! And his Dunninger info in "Psychological Subtleties" is well worth the price of the book alone! Banachek, you're my hero! www.banachek.com

It should be noted that Banachek also has a method for scratches that appear on the skin that was devised from the same "Body Magic" reference I have made elsewhere in this work. I too have been using the "Body Magic" version for several years so I can honestly say that this is a matter of independent influence from the "Body Magic" book. For Banachek's version, please reference his Psi series of DVD's.

Andrew Gerard- I should credit EVERYONE! I have been informed that Mr. Gerard has a similar method. I can honestly state that my routine which you are reading is different, I believe the power of this routine is not in any one method, but rather all the subtleties and the story of Dim mak involved. I have never met or seen Andrew perform his pulse stopping, but it is possible that his methodology is close to one of the MANY that I have included within. For the sake of complete honesty and morality, I have included his name and website within this book. But if you'd like to book Mr. Gerard to experience his style of mentalism, please visit him at: www.allandrew.com

Books & videos of reference: The New Invocation, 7 Deceptions, Skullduggery, Psi series, Body Magic, Syzygy, Docc Hilford also has to be noted for his extensive works (From his work in the New Invocation to his Bizarre and Weerd magic videos) on the pulse stopping subject, and many others...

I do not wish to make this manuscript seem as if it is in any way a substitute for Luke's grandiose work on suggestion or pulse stopping. As one mentalist has told me: "This effect can only be heightened with Luke's work..." As I have grown to develop a deeply rooted respect for both Luke and his work, I can only say to go out and purchase everything he writes!

DEDICATION-

So after the last paragraph I am led to the dedication.

"I dedicate this book to Mr. Luke Jermy, a cold winter night in Chicago at a friends restaurant named Plush, and the future genius's of mentalism!"

If I missed anybody, I must apologize. Crediting is an EXTREMELY hard task. There will be other books, so I will try and make restitution!

About the author: Doctor Zodiac, a.k.a Scott Xavier-

"Here are some pictures from a Halloween radio broadcast live in Chicago, I think the horn pictures were a nice addition to this books since its contents show how to cause the illusion of death!"



I have come into a magical world and have been influenced and taught by the best! Currently I am striving to create a niche for myself in this rough world of magic. Since the age of seven the magic fever was sparked within me. I guess if you want more info about me you can always visit the bio in one of my other books or just visit the website, www.scottxavier.com

Next month I have two television appearances, several colleges (some are still up in the air, but enough to call it a southwestern tour), and a lecture. It looks as if I'm finally making it!

I can only offer the following words:

"Believe in yourself. NEVER give up. Have a goal and achieve it! Not the magic, not the mentalism, not the internet, nor your friends..."

Believe!